

SUNDAY AFTERNOON SERIES

ROBERT AITKEN

FLUTE

LORAND FENYVES

VIOLIN

JOHN HAWKINS

PIANO

VLADIMIR ORLOFF

CELLO

ASSISTED BY FACULTY OF MUSIC STUDENT STRING ORCHESTRA

DECEMBER 3, 1972 AT 3 P.M.

CONCERT HALL, EDWARD JOHNSON BUILDING

Vox Balaenae, for three masked players. (1971)

G. Crumb

Vocalise (...for the beginning of time)

Variations on Sea-Time

Sea-Theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

Sea-Nocturne (...for the end of time)

The composer has written the following paragraph about the work.

"Vox Balaenae (Voice of the Whale) was inspired by the singing of the humpback whale, a tape recording of which the composer heard in 1969. Each of the three performers wears a black half-mask throughout the performance of the work. The masks, by effacing a sense of human projection, are intended to give a symbolic representation of the powerful impersonal forces of nature (nature dehumanized)."

In this work, Crumb continues the line of thinking his compositions have demonstrated during the last ten years. Amplification of the three instruments does not merely make certain delicate sounds more audible but also alters the quality of sound by re-inforcing the natural harmonic spectrum and by giving the sense of a more "spread" or "spaced-out" ensemble.

Sonata in F minor, Op. 80, for violin and piano.

Prokofieff

Andante Assai

Allegro brusco

Andante

Allegroissimo

Completed in 1946, this sonata is dedicated to David Oistrach.

The first movement, which is in some sense only introductory, stresses the lower to middle ranges of both instruments and is generally sombre, dark-hued and rather meditative. It is followed

by an Allegro brusco in sonata form - the first theme tense, driving and percussive; the second more lyrical and marked "eroico".

The slow movement is in Ternary (ABA) Form. A quiet, chromatically meandering melody accompanied by steadily running triplets is followed by a brooding and mysterious central section: there is then a varied reprise of the opening melody.

The finale is a modified Rondo with a toccato-like, percussive main theme. The Coda features material heard in the opening movement, and the sonata concludes in a nostalgic, introspective mood.

INTERMISSION

Violin Concerto, D major, K.218

Mozart

Allegro
Andante cantabile
Rondeau Andante grazioso

In less than a year, five violin concertos were written by the nineteen year old Mozart in 1775. Of these, the last three reveal a new maturity of style and an original approach to the concerto in which orchestra and soloist participate more equally in the structure of the works than ever before.

The fourth of these, K.218 is based on a violin concerto in the same key by Boccherini, written about 10 years earlier.

The first movement, in sonata form, opens with a bold triadic theme in unison for full orchestra. Noteworthy is the fact that after the orchestral exposition, the solo violin presents this theme softly, accompanied only by first and second violins. Contrasting in its lyricism to the vigour of the first group of themes is the chromatic legato theme which dominates the second subject group. In the recapitulation, several themes are shortened or varied.

The slow movement contains three main themes: the first stated by orchestra and then doubled by solo violin, the second and third (both in the key of E major) by solo violin with orchestral

accompaniment. The jaunty dotted rhythms and staccato accompaniment of the third theme contrasts with the legato opening, oboe and solo violin engage in dialogue, leading to a recurrence of all three themes, this time all in the home key of A major.

Imbued with the spirit of the dance suite, the final movement opens with a theme to which Mozart refers in his letters as the "Strassburger". Alternating with this graceful dance are livelier sections in 6/8 metre and a central gavotte in the key of G major. The frequent drones by oboe and horn are folk-like reminiscences of the popular bagpipe or musette of Mozart's day.

*NEXT EVENT: Monday, December 11, 1972
John Cahill, french horn*

NEXT SUNDAY AFTERNOON SERIES:

*January 14, 1973
Pierre Souvairan, piano
David Zafer, violin
Victor Martin, violin
Kathryn Wunder, viola
Vladimir Orloff, cello
Performing Quintets of
Dvorak and Franck.*